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H A L F - L I F E ²

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Roseville, CA 95661
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ISBN: 0-7615-4952-8

Printed in the United States of America

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HALF-LIFE® 2

PRIMA OFFICIAL GAME GUIDE





Half-Lifers: The Characters

Your life-or-death struggle against the Combine menace is filled with interesting characters who help or hinder your progress. This chapter provides a biography for each main player, shown in order of appearance.

CAUTION

Biographies of some characters may reveal their allegiances. If you prefer to discover these yourself while you play, be warned.



GORDON FREEMAN

A native of Seattle, Washington, Gordon Freeman showed great interest and aptitude in the areas of quantum physics and relativity at a young age. His earliest heroes were Einstein, Hawking, and Feynman.

While visiting the University of Innsbruck in the late 1990s, Gordon Freeman observed a series of seminal teleportation experiments conducted by the Institute for Experimental Physics. Practical applications for teleportation became his obsession. In 1999, Freeman received his doctorate from M.I.T. with a thesis paper entitled *Observation of Einstein-Podolsky-Rosen Entanglement on Supraquantum*

Structures by Induction through Nonlinear Transuranic Crystal of Extremely Long Wavelength (ELW) Pulse from Mode-Locked Source Array.

Disappointed with the slow pace and poor funding of academic research—and with tenure a distant dream—Gordon looked for a job in the private sector. As fortune would have it, his mentor at M.I.T., Professor Isaac Kleiner, had taken charge of a research project being conducted at a decommissioned missile base in Black Mesa, New Mexico. Kleiner was looking for a few bright associates, and Gordon was his first choice. Considering the source and amount of funds available to the

Black Mesa Labs, Gordon suspected that he would be involved in some sort of weapons research, but in the hopes that practical civilian applications would arise in areas of quantum computing and astrophysics, he accepted Kleiner's offer. Apart from a butane-powered tennis ball cannon he constructed at age 6, Gordon had never handled a weapon of any sort—until the Black Mesa Incident.

After battling through a paradimensional rift to a final audience with a figure known only as the G-Man, Freeman agreed to work for him, hoping to become an aide to humanity in the process. It has been years since Gordon's former (and surviving) colleagues have heard from him, and the world has certainly changed since then.



THE COMBINE

Attracted to Earth by the dimensional rift caused by the Black Mesa Incident, a galactic infection of catastrophic proportions launched an invasive force that overpowered Earth, catching the human population (now called City 17), and the rest of the planet, by surprise.

A peace deal was brokered by former Black Mesa Laboratory Administrator Wallace Breen, leading to a subservient and meager existence for Earth's remaining human population under the oppressive entity known as the Combine. Aside from the Combine's unrelenting absorption and repurposing of Earth's resources to its own nefarious plans, little is known about this omnipresent collective.



First seen: Chapter 1, Point Insertion
Chapter appearances: 1-4, 6, 9, 11, 14
Alignment: Unknown

The so-called "G-Man" is a mysterious agent who may or may not represent a rogue government. He has a gravelly, mocking voice that tends to put emphasis and inflection in odd places—a voice that speeds up and slows down unpredictably, as if he is not quite comfortable with human speech.



First seen: Chapter 1, Point Insertion
Chapter appearances: 1-8, 10-12, 14
Alignment: Neutral/Friendly

The downtrodden citizens of City 17 are gloomy and hopeless until Gordon Freeman ignites the revolution. They then become determined fighters, offering assistance and warnings along with covering fire. The "Bestiary" section of this guide has further information on the resistance citizens (and Zombies that many of these city-dwellers turn into).



First seen: Chapter 1, Point Insertion
Chapter appearances: 1-3, 9-14
Alignment: Hostile

Dr. Breen is the former Administrator of Black Mesa Research Facility, and is now the Interim Administrator of Earth. He is dry, driven by logic, and literal-minded. Not a man who ever sought the spotlight, he finds himself forced to justify the invasion—and his decision to orchestrate Earth's surrender—by lecturing the public on the theory behind his appeasement. In person he is as cold and unfeeling as he appears on the gigantic monitors.



OFFICER

BARNEY CALHOUN

First seen: Chapter 1, Point Insertion

Chapter appearances: 1, 2, 11, 12

Alignment: Friendly

The stalwart security guard of *Half-Life* is back, working undercover as an officer for the Civil Protection Unit of City 17. Barney as a down-to-earth, fearless, wisecracking buddy: a good guy to have at your back in a fight.



First seen: Chapter 1, Point Insertion
Chapter appearances: 1, 2, 5, 6, 9-11, 14
Alignment: Friendly

Alyx Vance is a tough fighter and explorer who grew up in the post-invasion world learning science and mechanics at the knee of her inventor father. The harshness of the environment is tempered by the warmth of her father and the importance of the work she has done to keep the resistance together. She is extremely bright, but strong emotions and a keen intuition also drive her. She knows she doesn't like Dr. Mossman, but she can't quite put her finger on why.



First seen: Chapter 1, Point Insertion
Chapter appearances: 1, 2, 11
Alignment: Friendly

Dr. Kleiner is the quintessential absentminded professor, and an escapee from the Black Mesa Incident. He is wrapped up in theoretical physics while the resistance goes on around him. His speech is mannered and somewhat disconnected; he clearly enjoys talking about the strange concepts behind his work. He bears a soft spot for Alyx Vance, the daughter of his oldest surviving friend. He also has a penchant for exotic (and not to mention ironic) pets: nurturing and studying a de-beaked headcrab named Hedy Lamarr (after the actress and inventor) from birth.



First seen: Chapter 2, A Red Letter Day

Chapter appearances: 2, 5, 10, 14

Alignment: Friendly

Like Kleiner, Eli is also a brilliant scientist, but much more of a hands-on, pragmatic inventor of devices. He lost his leg to a Bullsquid while struggling to get Dr. Kleiner over a barrier into the comparative safety of a Combine city. He now works as a figurehead for the resistance, bridging the gap between Kleiner's abstract theories and the practical needs of the revolutionaries. Eli is warm, good-humored, and charismatic, holding everyone around him in the aura of his personal charm. His wife, Azian, was lost in the Black Mesa Incident.



First seen: Chapter 2, A Red Letter Day

Chapter appearances: 2, 5, 10, 14

Alignment: Unknown

Judith Mossman is a brilliant physicist driven by unquenchable scientific curiosity and professional envy. This combination brought her under the sway of Dr. Breen, who has used her to penetrate Eli's resistance team. Over time she has come to love Eli while being torn by the knowledge that she is expected to betray him. She is intellectually superior but emotionally vulnerable, so she keeps a rigid grip on her emotions and comes off as somewhat chilly.



First seen: Chapter 2, A Red Letter Day

Chapter appearances: 2, 3, 5, 7, 8

Alignment: Friendly

Vortigaunts are a hive-minded, energy-wielding slave race, inadvertently liberated by Gordon Freeman when he destroyed the Xen masters in his initial encounter with them after the Black Mesa Incident. Rather than fall under the dominion of the Combine, those Vortigaunts now stranded on Earth have joined with humans to fight for the freedom of all.



First seen: Chapter 5, Black Mesa East
Chapter appearances: 5, 11, 12
Alignment: Friendly

Created by Doctor Eli Vance more than two decades ago to both celebrate and protect his daughter, Alyx, this mechanoid has grown from a four-foot "pup" to a ten-foot-high bipedal armored beast with incredibly powerful fusion-powered appendages, thanks to the Vance family's tinkering. Dog has been programmed to be playful, but also ardently loyal to Alyx (acting as both a pet and bodyguard), and engages in unequalled ferocity when engaging forces of the hated Combine.



First seen: Chapter 6, "We don't go to Ravenholm..."

Chapter Appearance: 6

Alignment: Friendly

Father Grigori sought out the harsh mining town of Ravenholm and did his best to minister to its citizens throughout the Combine invasion and occupation. He is tough, clever with his hands, and somewhat angry after seeing his entire flock struck down or turned to Zombies. There is not a scrap of fear in him. He meets the enemy with a mad laugh and a blaze of shotgun fire.



First seen: Chapter 7, Highway 17

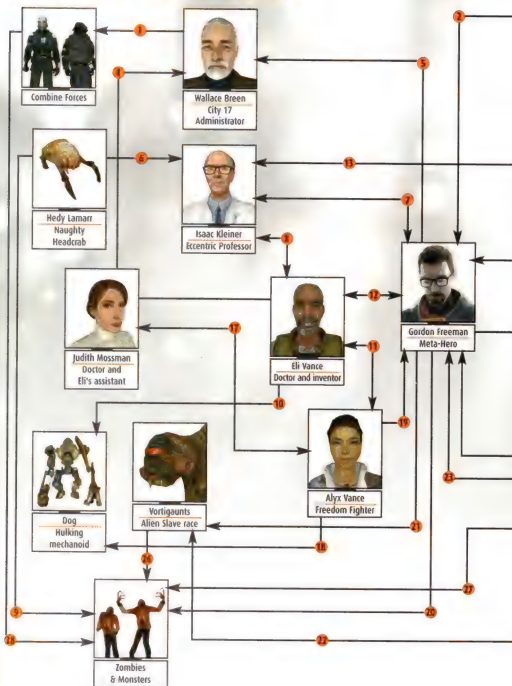
Chapter appearance: 7

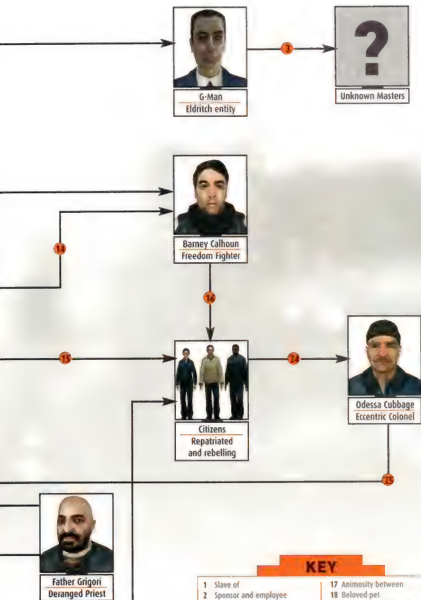
Alignment: Friendly

Odessa Cabbage, a.k.a. The Colonel, is the feisty leader of a small band of rebels located in New Little Odessa. Whether the town was named after him or whether he took the name from the village is uncertain. In fact, much about the Colonel is open to question: from his slightly askew mustache, to his supposedly British accent, which many suspect is as false as the military exploits with which he regales his

followers. He seems far too young to have been a Bengal Lancer, or to have served with Rudyard Kipling. There is only one certainty when it comes to Colonel Odessa Cabbage: In times of peril, you will always find him in the basement Headquarters, dispatching firm orders and bravely sending warnings to neighboring outposts, while never exposing himself to the slightest personal harm.

CHARACTER RELATION CHART





KEY

- | | |
|--|--|
| 1 Slave of | 17 Animosity between |
| 2 Sponsor and employee | 18 Beloved pet |
| 3 In the service of | 19 Friend and romantic crush on |
| 4 Possibly in league with | 20 Killed many in first Black Mesa incident and continues to |
| 5 Ex-Black Mesa boss | 21 Killed many in first Black Mesa incident, now alliance with |
| 6 Pet Headcrab of | 22 Now allied |
| 7 Mentor and student | 23 Offers help and equipment to |
| 8 Black Mesa colleagues | 24 In the service of |
| 9 Populating environments with | 25 Offers minimal help and equipment to |
| 10 Built as gift | 26 A type of |
| 11 Father and daughter | 27 Determined to rid his parish of |
| 12 Black Mesa colleagues | 28 A beakless, hand-reared one of these |
| 13 Part of the City 17 resistance, ex Black Mesa | |
| 14 Old buddies | |
| 15 leader of | |
| 16 helping out | |



POINT INSERTION

OVERVIEW Slightly bewildered, and placed on a train moving down to the City 17's main station, you must quickly learn your surroundings. You'll be with your friends and foes, and the ground for objective detection, and then an insider tells an information about. After a short time, you find a way into the City's main plaza, and the true intent of the Combine is revealed. Following this, you must work with the help of the remaining forces in a strategic resistance force, outwitting the Combine's police forces through the maze of corridors and underground, swiftness, before a daring rail escape. Only then, and after a break with the mysterious agent of the Metro Force, do you meet the assistant of an old friend, who is determined to lead you to safety.

KEY FEATURES

- *Survival Horror*

ENEMY ENCOUNTERS

- *Scavenger*
- *Scavenger*
- *Scavenger*
- *Scavenger*

ENEMY ENCOUNTERS

- *Scavenger*
- *Scavenger*
- *Scavenger*

"WELCOME TO CITY 17. IT'S SAFER HERE."

MAP 1

CITY 17: TRAIN STATION

MAP DATA

T START

Z CLEAR POINT





Look out the train's window at the gloomy landscape passing by. The train is slowing down. There's a station in the distance. Welcome to City 17.



Move forward to chat with the passenger waiting at the door. He doesn't look too steady. He mumbles something about this being his third transfer this year.

Pass him and move to the car's far end. Talk to the bewildered sitting passenger; he never gets used to this "relocation." Hmm. Everyone seems to be dressed alike and carrying battered suitcases. The train is grinding to a halt. Face the door on the right.



Walk out onto the train station platform. Above you, a hovering camera device known as a Scanner quietly buzzes around you, filming your moves. Ignore it and the area to the right (or behind you); a sturdy mesh gate prevents you from fleeing onto the tracks.

ENTITY ENCOUNTER:

SCANNER

CIVIL PROTECTION TYPE I

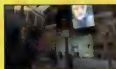


These Scanners harass you from the moment you step onto the station platform. They constantly watch your movements, relaying a live feed to the Combine Civil Protection units in the field. Currently, they cannot be deactivated. Wait until you reach the rooftops to engage these in combat.



Instead, follow the two disembarking passengers as they round the corner and the front of the train, heading toward a turnstile. Above you looms the face of a white-bearded man. He looks familiar, but you can't place his face. He's welcoming you to City 17.

ADDITIONAL INVESTIGATIONS



Listening to the first of many Breencasts sends a chill up your spine: "Welcome. Welcome to City 17.

You have chosen, or been chosen, to relocate to one of our finest remaining urban centers. I thought so much of City 17 that I elected to establish my Administration here, in the Citadel so thoughtfully provided by our benefactors. I have been proud to call City 17 my home. And so, whether you are here to stay, or passing through on your way to parts unknown, welcome to City 17. It's safer here."



When you've heard enough, you see a uniformed officer in an altercation with a man attempting to grab his luggage. You can't get involved, so pass it by.



At the turnstile is a young woman in the same drab uniform as the others. She's desperate for news on an incoming train; Overwatch has taken her husband in for "questioning." When you're ready to leave the station platform, pass through the turnstile and go around to the left.

ENTITY ENCOUNTER: METRO POLICE CIVIL PROTECTION



If you want to extend your stay on the platform, you can try hassling the officer. These are Metro Cops, and they police the city with an iron fist (actually, an electric stun baton). Currently, they have primed their batons to a light stun, but beware of their ruthless pursuit of resistance members. Combat must begin when a weapon of note is later secured.

INVENTORY ADAPTATION SCENIC DEBRIS

Check around for an object, press **[E]** to pick it up, then throw it. The height at which you're looking influences how far the object will travel. Heavier objects cannot be thrown as far as lighter objects. Practice by throwing suitcases and cans until you are comfortable with the throwing behavior of different objects.



The cop doesn't take kindly to thrown objects and will chase you for a moment, trying for a baton swipe. Don't worry, this is just a stun. But watch your throwing! You can also watch an alien slave sweeping while a cop gives orders.



However, you cannot enter the area with the sweeping alien. Isn't that a Vortigaunt? Pass through the turnstile, optionally talking to the young lady again. Then inspect the lockers. You can open them by knocking yourself into them or pressing [E].

There's little inside the lockers, so move to the drinks dispenser. This knocks out four cans of Dr. Breen's Private Reserve before the machine runs out. Practice throwing them if you want. Turn and walk through the small tunnel to the train station waiting area.



This looks like a waiting area for those expecting loved ones to arrive. Step into the room, look to the right, and you'll see a security checkpoint. Make your way over there in a moment. It's time to interview some citizens.



In front of you on a table is an older gentleman who reckons, "They put something in the water to make you forget. I don't even remember how I got here."

Over at the far end of the waiting room is a man pacing up and down, looking at the train departure times and babbling. It seems none of the trains from other nearby cities (numbered from 8 to 27) ever arrive on time.

The next man sitting down looks more than a little perturbed. "I see they took your suitcase too," he notes. "They can't get away with this much longer." The next seated man has a worried look etched across his face. "I'm working up the nerve to go on," he blusters.



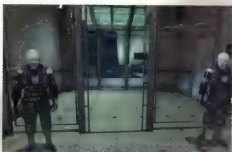
These two are a little more upbeat. "Dr. Breen again? I was hoping I'd seen the last of him in City 14," the first man says. "I wouldn't say that too loud. This is his base of operations," the other retorts. When you've listened enough, move down the fenced area, snaking around to the security checkpoint.

Wait for the two citizens in front of you to be ushered off into different areas. While the man with the white beard, the Administrator of City 17, continues to speak, move forward toward the Metro Cops. Avoid attracting attention to yourself.

CAUTION

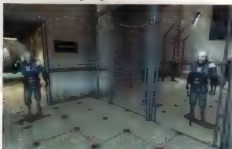
Don't mess with the cops! If you must, grab a suitcase from the table to your right, and hurl it at a cop. You'll feel the taste of his baton, but won't be wounded. Get too close to a cop, and they'll push you back. Continue to hassle them, and they'll swat you away with their nightsticks.





The Metro Cop to the right won't let you through that gate, so step toward the other gate, passing between two guards. Notice the slender black camera tracking you through the station. Not a time for heroics.

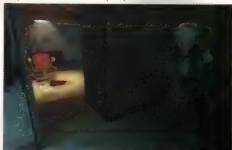
Once you're through the gate, you see what looks like a giant, imposing train at a blocked-off platform with a sign reading Nova Prospekt. You're trying to remember: wasn't that the name of an old gulag?



Nova Prospekt isn't your destination though; the cop is now blocking your path back to the checkpoint area, and the security door opens. Another cop beckons you in. This doesn't look good. What are they trying to pin on you?

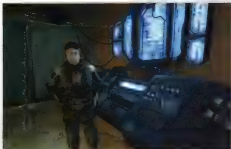


You have little choice but to follow the cop down a narrow passageway with two cell doors to the left. Inside the first is a citizen valiantly trying to explain his security clearance. "This must be a mistake!" the man cries. "I got a standard relocation coupon, just like everybody else!" The cop inside slams the peephole closed.



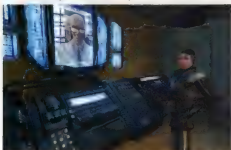
Try to ignore the shrieking, and continue to the end of the corridor and to the next cell door on your left. The Metro Cop bangs on the door loudly, a second cop opens the door from the other side, and you're told to enter the room.





By the amount of blood in here, it seems the Metro Cops have been a little heavy-handed in their techniques. Ignore the objects in the room and listen to the Metro Cop while he deactivates the security cameras and babbles on about... a beer he owes you?!

It's a familiar face! Barney Cathoun, your drinking buddy from Black Mesa! He seems to have infiltrated the City 17 Metro Police Civil Protection program, and certainly looks the part. He then turns and taps into the computer terminal.



Barney introduces an old friend; Doctor Kleiner from the research laboratory. It seems Barney saved you from a one-way trip to Nova Prospekt! Kleiner seems most happy to see you, and agrees you should meet up with someone named Alyx. Now if only there was a way out of this interrogation chamber... did you hear a knock on the door?



The Metro Cops are on the other side of the door, waiting to know how your "chat" is going. You'd better depart, and Barney shows you the exit door. Perhaps you'll meet later. For now, head into the storage room, turn left, and pass through the gate.

Follow Barney's instructions on escaping this room by constructing some sort of elaborate box stack. Or, just climb the metal ladder. Make sure you're good at picking up and dropping objects before you head up the ladder.



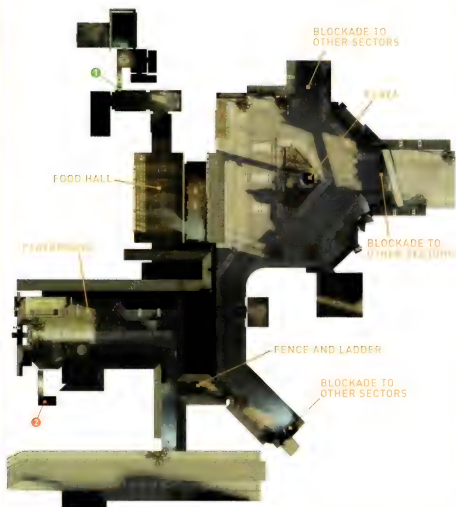
At the top of the ladder, all you need to do to escape is place a crate under the left window, jump onto it, then up on the windowsill, and drop down to the small courtyard below. Once on the ground, look around.

TIP

A variety of objects here are great for throwing practice. You can only drop the heavy concrete bricks. The beer bottles, however, will fly through the window you just leapt from. This improves your aiming, so practice with a few bottles.

MAP 2

CITY 17: TRAIN STATION PLAZA



MAP DATA

- 1 START
- 2 CLEAR POINT

When you've finished throwing practice, head through the door into a room; head up the stairs to the door. Go through to a slightly messy foyer. A Cop is at the entrance.



He flicks a can from the trash bin, and it drops at your feet. "Pick it up!" he says. Do as he says, depositing the can into the trash bin to the Cop's left, and he lets you through with a chuckle.



The Administrator is again discussing the virtues of this enforced captivity. Is he mad? Or working for this junta? Move into this chamber. To the left is a surly Cop guarding a door. Ignore him, and check the citizens in line. They seem to be waiting for an automated device to dispense a sack of groceries. None want to talk to you. The food is less than palatable; "You gotta be damn hungry to wait in line for this crap," you're informed.

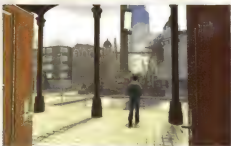
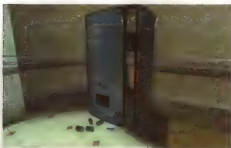


No point in spoiling the citizens' right to gruel, so head over to the Metro Cop guarding the gate at the far end of the hall. He's not letting you through here, so avoid a baton pummeling and head through the entrance to his left.

TIP

If you're not good with authority, you can also throw the can at the Cop, who takes a baton swing at you. Or, you can throw the can past the Cop into the courtyard, or ignore the can and barge into the Cop until he gets tired of swatting you and lets you through into a large open hallway. Even if you ignore the trash can, the Cop eventually lets you past.

If you're craving a brew of mood-altering drugs and water, you can bang away at the vending machine here until five cans of Dr. Breen's Private Reserve fall out. When you're done, ignore the double doors at the far left end of the hall.



Instead, open the double doors in the middle of the right wall. This leads out to a spectacular plaza, with a large column in the center. Behind that, however, is a giant, towering structure taller than the clouds! This must be the Citadel Breen was talking about.



ADDITIONAL INVESTIGATIONS



Breen's continuing diatribe is unnerving. He reads aloud, "A letter I recently received: 'Dear Dr. Breen. Why has the Combine seen fit to suppress our reproductive cycle? Sincerely, a Concerned Citizen.'" Breen responds, "Let us consider the fact that for the first time ever, as a species, immortality is in our reach. This requires radical rethinking and revision of our genetic imperatives." He continues, "Our true enemy is instinct. Inseparable from instinct is its dark twin, superstition. It must be fought tooth and nail, beginning with the basest of human urges: the urge to reproduce." The Combine, apparently, must be thanked, for "giving us respite from this overpowering force. Let me assure you that the suppressing field will be shut off on the day that we have mastered ourselves... the day we can prove we no longer need it. And that day of transformation, I have it on good authority, is close at hand."



Let's hope you mount a full-scale assault on that skyscraper later. For now, inspect the courtyard, while the Administrator continues to placate the population who now, it seems, aren't even able to reproduce. No wonder they're grumpy.



Follow a citizen toward a security blockade, and you'll see them walk through a force field. It seems you're not welcome in the precinct the citizen has entered; a siren sounds, and your way is blocked. Again, the citizens don't want to talk and neither do the Cops.

After you finish inspecting the plaza, ignore the Scanners in the area and move right from the double doors, passing the aptly named Terminal Hotel on your left. There must be a way out of this zone.

As you head into the narrow road next to the Terminal Hotel, you'll see a door ajar. Beyond it looks like a Metro Cop interrogation, but you're not allowed to view the brutality going on behind the door. Continue on.





As you round the corner, something's wrong. Something eerie catches your eye. A huge sack of flesh with a form of heavy weapon attached to its underside is lolloping across the street on three giant but spindly legs. What fresh hell is this? It disappears from view, flanked by Scanners. Blocking the road to another precinct is a Metro Cop Combine APC along with two Cops. They're as friendly as always. Back up before you're stunned by their prodding.

You're looking for this alleyway. Go to this area. You have two choices: either climb up the metal ladder to the mesh walkway and drop down over the fence, or move the dumpster over to the fence, jump onto it, and then over.



ENTITY ENCOUNTER:
**COMBINE
APC**



ENTITY ENCOUNTER:
STRIDER



The Strider's combat capabilities are yet to be tested, and you are currently in no shape to attack these lolloping synthetic life-forms. You'll get a chance later. The Combine APC is a well-armored troop carrier armed with a turret-mounted rocket launcher. You cannot enter APCs, and fortunately, this one isn't being aggressive.



Move along, there's nothing to see here. If you turn left, you'll be told in grunts to keep away from another police "interrogation." Just head down the alley to the right, rounding the left corner.



You enter a tenement block courtyard. To your right are two citizens moaning about the overzealous Cops raiding the building ahead of you. They certainly don't want to talk, so continue on into a children's play area, where you hear faint shouts of play.



You can mess around with the playground equipment if you want to.



The two Metro Cops at the far end of the chamber are certainly not in the mood to let you in, and the cement steps to the right lead to a sealed door. It seems your only way out is through the open doorway to your left, near the slide.



"KEEP MOVING, HEAD FOR THE ROOF!"

CITY 17: TENEMENT BUILDINGS

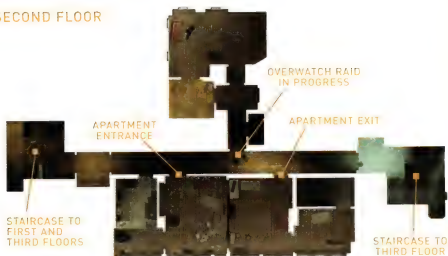
FIRST FLOOR



MAP DATA

1_START
2_CLEAR POINT

SECOND FLOOR



THIRD FLOOR

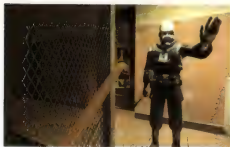




You're inside the tenement block. Head through the door to the entrance and check the elevator. It's locked. The door to the right isn't, but it leads to a small foyer with a locked door and a few items of little interest. Head up the stairwell.



Up on the next landing, there's some commotion. As a citizen peers around the right doorway, three Metro Cops break through into an apartment. The last one in refuses to let you see the new tactics the Cops have developed. But you can certainly hear them.



Don't go up the stairwell; a Metro Cop will stop you. Instead, enter the apartment you saw the citizen peer out of.

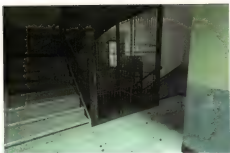


The grimy kitchen has a number of disgusting pots and pans to throw about and a dejected chap sitting at the table. Enter the adjacent room. Two citizens peer out the window.

When you've heard enough of the Administrator harping on, you can pick up the television (or any object around this size), and throw it out of the window. It allows a better view of an APC and Cops running in the street below. They seem to be swarming the base of the building you're in.



Head out of the glass doors and into the main apartment corridor, then into the next apartment where a weeping woman is comforted by her husband. That Administrator is on every television! Play with the furniture if you want.



Head out of the apartment around the left entrance, ignoring the dark bathroom. Head back onto the main landing, to the opposite stairwell, and head up the stairs. (If you go down, a Cop stops you).



Up on the next landing, a man beckons you forward into the doorway at right. This seems an obvious plan, because there's heavy furniture blocking the stairs going up. Be ready for the next set of maneuvers. Your life depends on it!

The citizens hiding from the Cops seem to be holed up here. As you enter the apartment, one screams, "They're coming!" and Metro Cops charge in. They don't discriminate; anyone who isn't wearing a white gas mask is whacked unconscious.





That includes you, so run past the sleeping guy on the sofa, out of the apartment, turn right on the landing, and run down the corridor. Four Cops chase you, and more are coming up the stairwell.



Head up the next stairwell without delay; don't dawdle or head downstairs, or you'll be battered unconscious; the Cops have turned up their stun batons a notch. When you reach the top floor, a man beckons you into a door. Follow him in; don't continue around as shown above!

CAUTION

Follow the stairs up without delay and run through the open door. Do not continue around the landing, or you'll be hemmed in and receive a fatal battering.



The citizen seems to know you need to flee, but that door he's pressed against won't hold the Metro Cops forever. He tells you to flee to the roof. That's a sound plan; head right, up the steps, and into the dilapidated attic structure.



MAP 6

CITY 17: ROOFTOPS

MAP DATA

- 1 START
- 2 CLEAR POINT

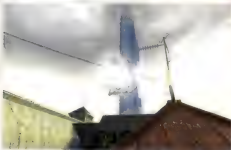
COMBINE APC MOVEMENT
(STREET LEVEL)

WINDOW
ENTRANCE

ALYX MEET POINT

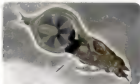
COMBINE APC MOVEMENT
(STREET LEVEL)

At the top of the attic stairs, turn left, run to the gaping hole in the roof structure, and drop down onto the rooftop ledge below. Move fast and don't return to the attic afterward; Metro Cops lie waiting. Instead, watch for flying objects ahead!

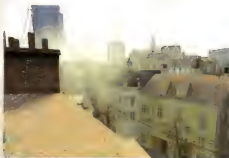


A Scanner has picked up your location already. Throwing heavy paint cans at it only delays the inevitable; it flashes a white beam of light that blinds you for a second. However, you can hit the Scanner with a well-aimed shot that destroys it; your first confirmed kill!

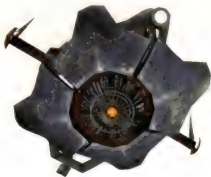
ENTITY ENCOUNTER:
**COMBINE
GUNSHIP**



Combine Gunships constantly patrol the city, and you are ill-equipped to deal with them now. Fortunately, your small stature allows you to hide from their prowling sensors.



Ignore the Scanner and watch as two gigantic, biomorphic gunships whine above the rooftops. Did they spot you? Face west and you'll see the terrifying Citadel tower structure in the distance and a small ledge that leads nowhere. To the right is a plinth around the yellow tenement block. As you move, you may see Metro Cops running along the street below. You can even hit them with small paint cans.





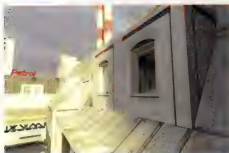
Head up the small roof ramp, then down the shingle roof to the turret ledge on the yellow tenement block. Cross the planks, and hug the windows as you maneuver around and to the right, along the ledge.

CAUTION

Don't move too quickly, or you may fall off the ledge to your death. Move slowly and with purpose.



Head down the narrow stairs and into a small T-shaped landing. It doesn't matter which door you choose; both are kicked in by Metro Cops. Back up! The stairs have collapsed. Where's the crowbar?! Ouch!



Ignore the flapping pigeons and the two APCs driving toward the building ahead and below. Instead, concentrate on locating this open window, near the two red-and-white smokestacks. Hop over and into a small attic room.



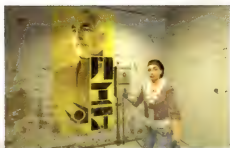


You're automatically battered into a state of unconsciousness and the screen goes white. Just before you're out, you hear a woman's voice yelling and agonized grunts from the Cops. You wake up a little later. A pretty young woman helps you to your feet. "I'm Alyx Vance," she says. "My father worked with you, back in Black Mesa. I'm sure you don't remember me though."



She certainly seems to be able to handle herself in a fight! If you wish, you can inspect the bodies of the Metro Cops she knocked out. Check the window; the APCs parked earlier had these Cops inside. Now head to the elevator before they wake up.

On the elevator trip down, the woman introduces herself as Alyx Vance. Her father was Doctor Eli Vance. Yes, he was one of the theoretical physicists from the Black Mesa laboratory. That seems such a long time ago. You step out of the elevator.



Alyx Vance introduces you to a propaganda poster of the droning Administrator you've been attempting to ignore: Dr. Breen. That name rings a bell—he's the old Black Mesa administrator! Flicking a switch, Alyx beckons you into a narrow passageway. Follow her. It's time for a reunion with an old friend and mentor.



"YOUR MIT EDUCATION REALLY PAYS FOR ITSELF"

MAP 9

DOCTOR KLEINER'S LABORATORY





Alyx beckons you along a concrete hallway, informing you of an escape route she and the rest of the resistance have been planning for months now. The route on foot to her father's laboratory is plagued with Combine patrols. The resistance is on the verge of creating "a better way."



Look to your right before you follow Alyx as she vaults over a metal railing, and you'll spot a resistance poster. This gives you the first clue; the hand is clutching a Lambda symbol, an icon of the resistance. Alyx leads you to a small antechamber.



"Here, let me buy you a drink," she says, before tapping in a passcode to the vending machine, which creaks open to expose a fake wall with a reinforced entrance into a secret laboratory. Step on through.



The information contained in this guide also shows the location of every Lambda marking. These are signs left by the resistance, such as the one on the wall next to the vending machine. Locate these, and helpful items are sure to be nearby, left by friends of the resistance.



Go through the opening to enter Doctor Kleiner's laboratory. The Doctor hasn't spotted you yet; he's banging on a cabinet and shouting at Lamarr. The good doctor takes a moment of cajoling to realize you have arrived. "It really is you, isn't it?" he says.

Kleiner says you've arrived at a most auspicious time, as Alyx has installed the last piece for a resurrected teleport. This must be the quicker route to Eli's lab that Alyx was talking about. Of course, the teleport hasn't actually been fully tested yet.



While the Doctor continues to tap away at his keyboard, Barney enters the room. He's on edge and checks the bank of security monitors to see if the Combine has spotted you. He urges the Doctor to hurry. "This is a red letter day!" the Doctor replies. "We'll inaugurate the new teleport with a double transmission!"

Barney is hopeful that the device will work this time, especially after the nightmares he still has about that cat. Alyx pricks up her ears, but her questions about the exact nature of a feline demise go unanswered. Because you're not taking the streets, Barney suggests you don a new outfit.



A garage door rises near the monitor bank to reveal a small dark chamber with an HEV Suit encased in its protective sheathing cabinet. Barney moves into the room, when suddenly he lets out a yell. He is being attacked!



Barney wrestles a seething mass of flesh and stumpy pincer arms to the ground. "Lamarr! There you are!" shouts the Doctor, as he dashes over to extricate Barney's head from Lamarr's gaping maw.



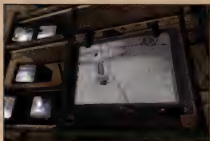
Lamarr leaps onto the metal cabinet and nestles closer to the Doctor. "Never fear, Gordon," remarks Kleiner, "she's de-beaked and completely harmless. The worst she might do is attempt to couple with your head. *Fruitlessly.*" Barney is less enamored. Kleiner pats his bald head and ushers Lamarr onto it, but she has a different *modus operandi* and nimbly leaps to an upper balcony, knocks over a computer monitor, and disappears into an air duct.

INVENTORY ADAPTATION

THE MARK V HAZARDOUS ENVIRONMENT SUIT



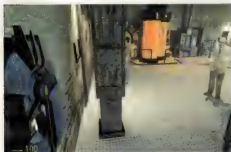
This is a crucial body suit designed to constantly check the health of its wearer and administer morphine if you are wounded. It also provides an HUD in constant use. You can now check your health, suit protection, weapon inventory, and enemy direction if an enemy attack hits you. You can unlock the suit before Barney does if you press the release switch to the left while Barney is preoccupied with Lamarr.



Any time after Barney finishes checking the main monitor, move to it and flick through the various cameras by pressing [E] until you spot this view of the train-station containment area where Barney first met you. A mysterious suited man waits here for a moment, then leaves.



"Well, Gordon," Kleiner begins, "I see your HEV suit still fits you like a glove. At least the glove parts do." The Doctor begins to tout the improvements to the suit he has made since you last wore it but is stopped short by a loud klaxon blast. The outer perimeter has been breached. "We don't have time for this," Barney urges.



There's just enough time to juice up the suit, though. Head to the far end of the laboratory, under the balcony, to the Combine Charger, and then press **[E]** to increase your suit armor to 25 percent. Once this occurs, the Doctor straightens a picture on the same wall, revealing a retinal scanning device. Thrusting his head into the blue glow, the Doctor's eyes are recognized, and the wall of letters, historic documents, and blueprints pinned to a large corkboard slides open to reveal a teleportation room!

ADDITIONAL INVESTIGATIONS



Before you enter the teleportation chamber, a thorough inspection of the Doctor's laboratory is called for. There's the little things to notice, such as the starfield screensaver on one of the monitors and the names of the Doctor's two computers (Carmel and Black Mesa). You can read the clipboard for the HEV Suit after the Doctor discards it.



Of more humorous interest is the Hawaiian hula doll by the monitors. Jostle the table to watch her dance.

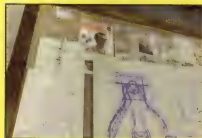


To the left of the monitors is an interesting little device: a working teleporter prototype. There's a small cacti pot. Flip the switch to transport it from one point to the other. Now try it with any other item you can carry.

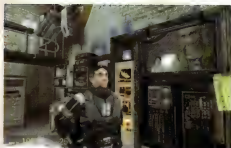
ADDITIONAL INVESTIGATIONS



Of considerable interest is a group photograph of the Black Mesa research team taken in much happier times. You should recognize most of the people (including yourself). But who has had his face whited out? Note that if you adjust the picture (press **E**), the retinal scanner appears. If you attempt to unlock the door, it denies you access.



The Doctor's note-covered wall is also a smorgasbord of valuable information. It includes an old issue of *Popular Science* with a young Doctor Kleiner on the cover, Post-it notes including references such as "Field flux must self-limit," a newspaper cutting with the title "End is Nigh," various blueprints for teleport prototypes, a photograph of the New Mexico desert above the Black Mesa base, and even a drawing of the Doctor done by his nephew.



Once you're finished in the lab, enter the teleportation chamber. The monitor near Barney crackles to life, and the kind old face of Doctor Eli Vance can be seen peering in from his base. In the background, a female doctor is moving about. Alyx gingerly steps into the teleport itself.

"Let's see." The Doctor goes through the final teleportation checks. "The massless field flux should self-limit, and I've clamped the manifold parameters to... CY base and LG orbifold... Hilbert inclusive. Conditions could hardly be more ideal."

"About that cat," Alyx remarks, but it is too late. The teleport begins to rise, and then comes to a grinding, and rather embarrassing halt.



"Fiddlesticks!" the Doctor curses. It seems the giant plug on the right wall has fallen out. Pick it up, and plug it in [you can try throwing it into the outlet if you're dexterous enough].



With the plug in, the large switch on the electrical charging unit still must be flipped. Using the breadth of MIT knowledge you gained, throw the switch, and Alyx disappears with a blinding flash, only to reappear moments later by her father's side. "Thank goodness," Kleiner sighs. "My relief is almost palpable."



Now it's your turn. Move into the teleport where Alyx stood, and wait for Kleiner to power up the system. Combine sirens are getting closer, so step in [the action waits for you]. The teleport rises, and the displacement field begins to pick up speed. All is going well until a clanging thump can be heard. Over the whirling noise, Barney can be heard yelling, "It's your pet, the freakin' head-humper!"



Lamarr appears out of the duct, and leaps at you, just as the teleport activates! Sparks fly everywhere, and your trajectory is knocked way off course! You appear swathed in a vortex of green light in a desert landscape. Lamarr bounds off, and a flock of crows flaps away in shock.



A moment later, you're warped back into the laboratory. Lamarr is gone, but a crow made the journey back with you and flaps erratically at Kleiner. A moment later, you're whisked away, appearing at the Black Mesa East teleport. Alyx, Eli, the female doctor, and the Vortigaunt wait with expectant worry for the event to finish. "What's going on, Judith?" Eli asks the doctor. "I'm not sure. Some kind of interference," she responds.

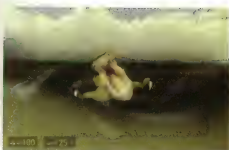


The vortex flickers out, and you instantly appear in a strange dark chamber with an ornate desk. Sitting at the desk is Breen the Administrator! He's just as startled to see you. He radios for security before you vanish again.



You're wrenched back into Kleiner's laboratory. Sparks are flying, and so are tempers. The noise of the protesting machine is deafening. Suddenly you're back in Eli's lab again. Then your resonance peters out.

You're back in Breen's office. He is talking breathlessly with a Combine Overseer on his video screen. "That man I saw. I'm all but certain it was..." He turns to see you again. "Gordon Freeman!" You're gone.

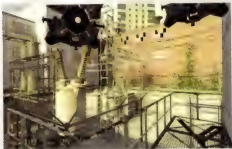


You drop into a large primordial lake in the middle of a deserted landscape. Slowly sinking underwater, you catch the briefest glimpse of a most horrific creature: a giant Ichthyosaur lunging out of the darkness at you!

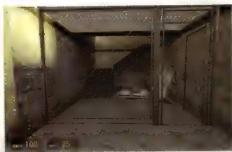




You're saved from a watery doom as the teleport warps you again, back to Kleiner's lab. Well, not exactly. You appear outside the window! Quickly shutting the machine down, Barney urges you to hide. Do it fast; the Combine is coming.



You're on a mesh walkway, and two Scanners take an interest in you. Turn left and run along the walkway, down the steps, and turn right, jogging around the side of the electrical substation. Ignore the Scanners.



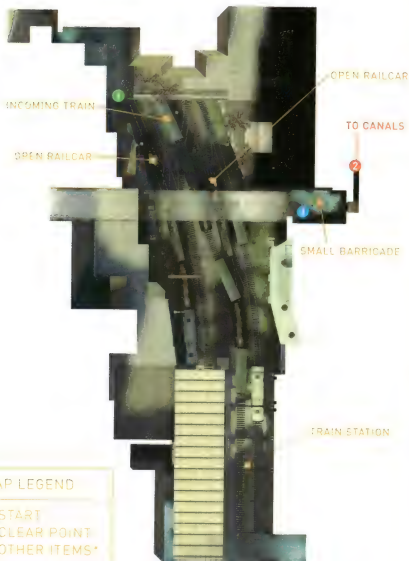
You're searching for an exit, and this darkened stairwell is it. Bound up here, following the steps to a top floor, and follow the concrete ground past a group of crates and through a doorway in a chain-link fence. It looks like you're making the trip to Eli's lab on foot!



"I THINK YOU DROPPED THIS BACK IN BLACK HESA"

MAP 2

CITY 17: TRAIN STATION EXTERIOR





As soon as you round the corner after the mesh fence, Barney appears on a rooftop to your right and beckons you. He points to the gigantic tower: "The Citadel is on full alert!" he shouts. "I've never seen it lit up like that."



Barney is correct. Use your HEV Suit's zoom capability (press **[Z]**) to peer at the pincerlike protrusions on the gigantic Citadel's superstructure and the hundreds of Scanners pouring out of the gaping vents along the east and west walls of the building. The time has come to seek cover.



Barney tells you to take the route along the old Kanals; these eventually lead to Eli's lab. He reckons groups of refugees are likely to aid you along the way. Finally, he produces something from the back of his utility belt. "Good luck out there, buddy," he says with a wave. "You're gonna need it!"

INVENTORY ADAPTATION

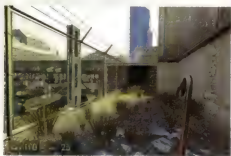
CROWBAR



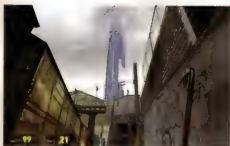
This is the first time you have equipped an actual weapon. The Crowbar now remains with you. It can be swung quickly with a swift stabbing motion at any nearby enemies and is also extremely useful for breaking apart wooden barricades. But keep looking for a better weapon as soon as possible.



Ignore the crates in the zone you just came from, and instead continue to the mesh wall ahead of you. To the right is a hastily boarded-up doorway. Swing the Crowbar into the boards until they crack and splinter.



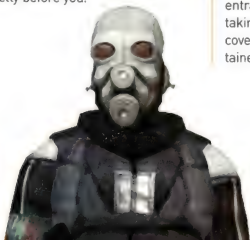
Clamber through the hole you made and step into a path with a train yard to your left. You are exposed, so find cover quickly. Head for the entrance directly before you.



Turn the immediate left corner, and if a Scanner attempts to blind you, attack it with your Crowbar in this cubby hole until the device explodes. Drop down to the ground below and quickly look right. Two Metro Cops send up a flare and begin to take pistol shots at you.



You have no offensive capabilities at this range, so back away from the two Cops and head left out of the entrance. Hug the left wall to avoid taking pistol fire. Use the crates as cover. You're looking for this red container car with the open door.





Jump into the train car, and you have no risk of being winged by the Cops. Turn left, and begin to demolish the stacks of crates in this area. They hold nothing; the crates just block your path to the exit on the opposite side of the car.

CAUTION

Watch out! A transport train is scrapping along the rails to your left, and if you stay on the track, you will be hit and killed.



Drop down from the railcar and quickly run to the right until you can step left in front of a stationary car. Or, wait for the train to pass completely (it will grind to a halt), and walk around the left side of it.

NOTE

At either end of these train sidings are strange blue-colored electrical shields. These prevent you from escaping through the train tunnel or back to the station. You must find alternative methods of escape.



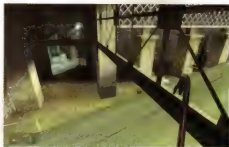
Whatever your method of escape, don't hang around in one place; a Scanner will spot you and relay your coordinates, and another Metro Cop will arrive and take additional pot-shots at you. Seek cover as you continue to cross the train tracks.



Head left, around the next stationary car, and turn left again. You're looking for an open railcar with two doors beckoning you in. You may come under fire as you reach this point, so sprint and dive in.



Once inside the car, quickly turn to your right and begin quickly swinging the Crowbar at the crates and boxes preventing your escape. Clear a path to a ladder leading up to the car's roof and climb up.



As pistol shots from the Cops zing around you, turn left so you're looking directly at the dimly lit alcove shown here. You must now leap from the railcar you're on, making sure you drop down on the far side of the chain-link fence.

CAUTION

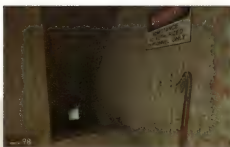
As soon as you hit the ground on the far side of the chain-link fence, two new Metro Cops rappel from the bridge above you. They are both armed with pistols, and you cannot retrace your steps to fight them. Seek cover!



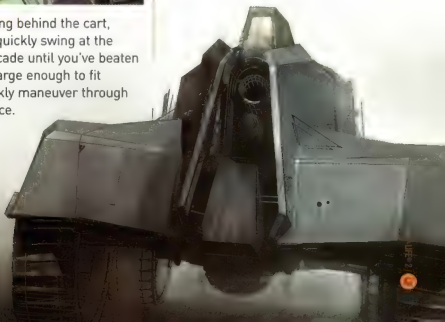
There is no other way to reach this escape route; maneuvering around the outer edge of the chain-link fence only results in you receiving more damage from the Cops. Dive for the health pack on your right, and use the upturned cart as cover.



While crouching behind the cart, jump up and quickly swing at the wooden barricade until you've beaten an entrance large enough to fit through. Quickly maneuver through this mesh fence.



Finally, move left to avoid fire and push the stack of crates and barrels into the indented steps to waylay the Cops. Then jump down the steps and into the passageway. There's an immediate left turn with a sign reading "Danger. Admittance to Authorized Personnel Only." Head down the steps.





HALF-LIFE^{® 2}

RAISING THE BAR





Gods and Monsters: Combine Harvesting

Exploring the character designs and backgrounds for the creatures
and beasts that inhabit the world of Half-Life 2





Zombie

Ted Backman

"A lot of times in games, developers play the 'horror card' and try to make something that has big pointy teeth and make it as scary as possible. I have never been satisfied by that; it seems a little too heavy-handed and isn't usually scary. Instead of trying to elicit the horror response, I really like to make it more revolting—something that is just disgusting. When you look at a lot of things in nature, like maggots, they are a great example of a monster, just revolting. They are not especially scary, but they are one of the most horrific things that you can think of, if you really watch them. It is that sort of response that we are always trying to play up."

- Ted Backman

Cremator

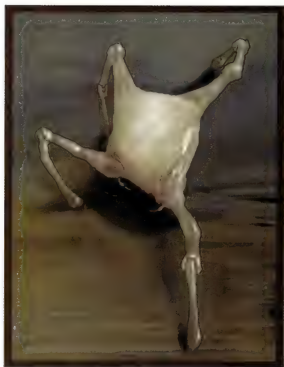
Dhabih Eng

The Cremator, a Combine janitor of sorts, was to wield a large spray hose that dissolved organic matter from the streets of City 17 after unrest had been quelled. A Cremator head can be seen in a jar of formaldehyde in Eli's lab.





Headcrabs
Ted Backman



"The black Poison Headcrab is actually from an experiment we made during Half-Life 1 that we brought back and finished for Half-Life 2. The idea is pretty simple; it doesn't actually kill you when it attacks, it just leaves you with one point of health, no matter what. Black Headcrabs were a great tool for adding panic into an encounter. Once players had learned the distinctive sound of the poisonous crabs and knew the implications, they would spin around desperately looking for the creature regardless of their other foes. The mere presence of the threat thus made the other monsters in the scene more threatening and interesting."

- Tom Leonard



Zombies



The AI for the Fast Zombie was originally designed for a Combine Shock Troop, destined for a section of the game that never made it into final production. The AI was moved to various points throughout the game, eventually finding its best fit in Ravenholm. This prompted a series of designs to fit a model to a pre-existing AI framework; one of very few monsters designed that way in Half-Life 2.

"Creating the sound effects for HL2 was a huge effort; we have thousands of unique sounds. I used a combination of library sound effects, my own recordings, and sounds I created using synthesizers as a basis for everything in the game. I'd usually start with a raw sound and then spend hours chopping it up and playing with it to get something unique or different sounding out. I've used a variety of hunting calls for elk, coyotes, deer, rabbits, geese, and ducks to try to come up with different vocalizations for monsters. I find there's nothing like the sound of a bull elk call echoing down the halls in the afternoon to wake up your coworkers."

- Kelly Bailey



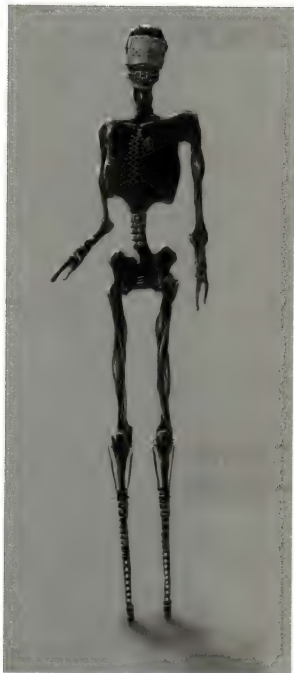


Stalker
Ted Backman

The Stalker at different stages of design, including a very early design with a muzzle, later concepts with blinders, a near-final design with weaponry, and finally, an in-game model.







"I thought the Stalker was a great monster; it was this kind of nullified amputated human that the Combine turned into a slave laborer. They rip out all the organs and run them on saline solution so they are easier to maintain. The Stalker idea came more from just having something that kind of crept around in the shadows and then lunged at you. We took a half-baked idea and turned it into something more horrific because the Stalkers are really the victims.

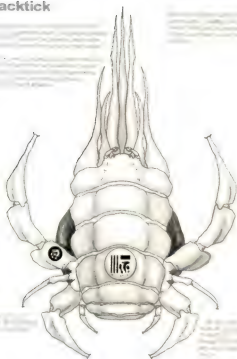


When you face them, they are these crazed half-human things that you can't help but almost pity. I was hoping to put enough humanity into the things so that it wasn't just a scary monster. Instead it was something that was presented as kind of a moral dilemma every time you had to deal with it, which I think is a more interesting problem. It is more horrific to have to deal with an insane hostage than something that just wants to eat your brains." - Ted Backman





Sacktick



Alien Fauna, Sacktick, & Tripod Hopper
Ted Backman

A collection of unused alien creatures



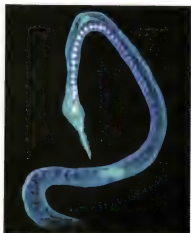
1/1 Tripod Hopper



move waves by hopping from point to point - tries to land on flange head, not on ground some kind of fluid from mouth



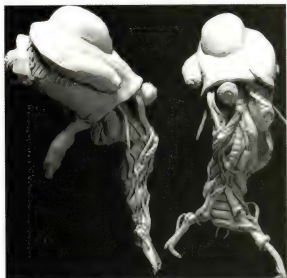
The Stampeder, Alien Fauna, & Houndeye



The Hydra
Ted Backman

The Hydra was made of luminous gelatinous flesh, with organs that are clearly visible. The visible head was part of a larger, massive colonial organism.

"The Hydra was my pet feature, a monster I wanted in from the start. We designed whole areas of the game around it. I personally spent about six months on and off getting all the movement algorithms and physics for it in a working state. Everyone was pretty skeptical it was even possible when I started, so I kept it pretty low profile, but once I got some of the early rough AI drafts up and running, people would sneak one into a map, check it out, get all excited, and start pushing me to hurry up and finish it. However, the closer it got to being done, the more its fatal flaw was becoming clear: it was amazingly cool to watch it fight other characters, but it was zero fun to play against in first-person. When it attacked others, as the player you could see this great big glowing giant worm snaking through the map, knocking stuff over and putting on a great show, but when it attacked you, you'd just see this non-descript blob doing something vague, then you'd be dead. Cutting it was personally very painful, but I had to do it, when a design just isn't working, it just isn't working. I'd still like to see this in the Half-Life universe somewhere, maybe rethink its AI more along the lines of an Antlion." - Ken Birdwell

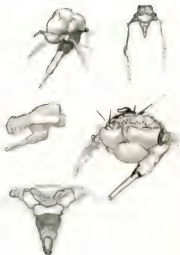


Shield Scanner
Ted Backman



Combine Advisor
Dhabih Eng





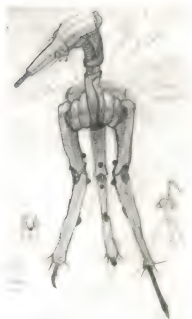
Strider
Ted Backman

The giant Combine Synth stalks the streets of City 17.

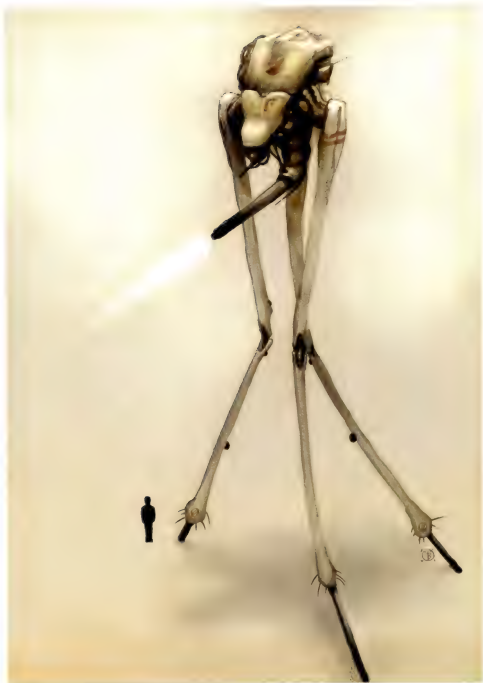
"As animation reference for the Strider, I used a giraffe/gorilla combo. I wanted him to capture the gracefulness of a giraffe, but also have the Strider stomp and lead with his elbows like a gorilla when he walks, to convey a simian power." - Bill Fletcher







Strider
Ted Backman





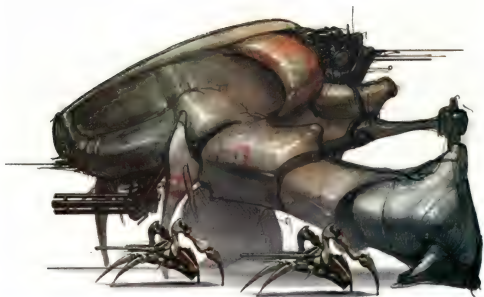
Synths
Dhabih Eng

The Synths, self-replicating robots that evolve, were created or taken over by the Combine and enslaved through their conquests and wars.



"When approaching the task of designing the Combine's larger creatures, it was necessary to keep in mind that these lumbering war machines were possibly once organic creatures that the Combine had enslaved and converted during previous invasions. Therefore we tried to incorporate into the design's elements that they were neither strictly organic or purely mechanical. We didn't want to have giant alien creatures with armor attached or implants added, but instead tried to treat it as a forceful evolution of the characters imposed on them by the Combine rather than nature. In the end, the designs intentionally blurred the line between machine and animal, in their appearance and more importantly their motion and how they reacted to the world around them."

- Dhabih Eng





Buggy

The Buggy sound set was created from a library recording of a 1968 Camaro with stainless steel exhaust pipes and a highly tuned race engine.

"I was going for a citizen-tech look of cobbled together spare parts, adding together layers of wear and tear onto the model, so it looks like it's been through battle and repaired out in the field. It needed to communicate that the Combine has been around long enough that finding the perfect replacement wouldn't always be possible, but there's still lots of options and there's still a lot of creativity on the part of the citizens." - Tri Nguyen

Combine Helicopter Tri Nguyen

This mid-point in the Helicopter design cycle had the Combine reinterpret human technology to fit their own sensibilities.





Jet Ski
Tri Nguyen

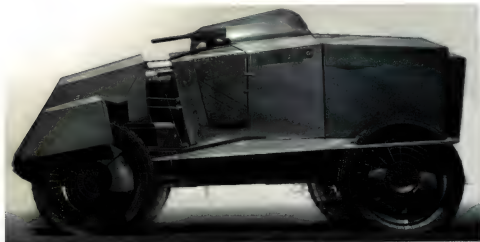


Airboat

The Airboat, officially known as the "Mudskipper," was originally a jet ski but did not playtest well. Keeping a first person view of the world, the jet ski was too much like running around on foot, and had severe problems with communicating frame of reference when driving in one direction and looking in another. The jet ski was converted to an Airboat, a roll cage was added so that the orientation of the boat would be more obvious, and it was built with an open pontoon setup instead of the normal closed deck on typical airboats. The movement of water underneath the player could still be seen, helping with the sense of motion.

"One of the major problems in developing the Airboat was motion sickness. If the player's view was tightly connected to the Airboat, every slight bump was magnified, making some early playtesters nauseous—in particular programmer Adrian Finol, who actually threw up after an extended playtest. It was eventually determined that overly rigid roll and pitch view adjustments were to blame, so these were relaxed, and careful redesign of handlebar, pontoon, and roll-cage visual cues could communicate surface feel better much better than tight player view adjustments." - David Speyrer





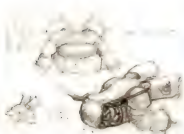
Combine APC
Viktor Antonov

The APC was originally a player-driven vehicle. Playtesters found that the slow movement wasn't as satisfying as the Buggy, so it was recast and used by the Combine forces.

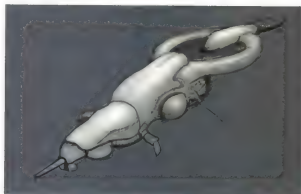
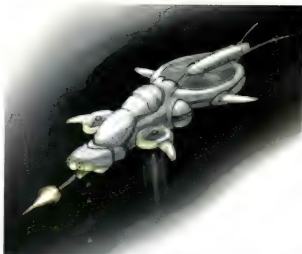
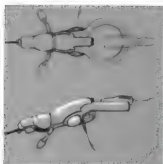


Combine Dropship
Ted Backman

The Dropship was originally designed to not only drop enemies, but to walk on land like a large crablike creature.

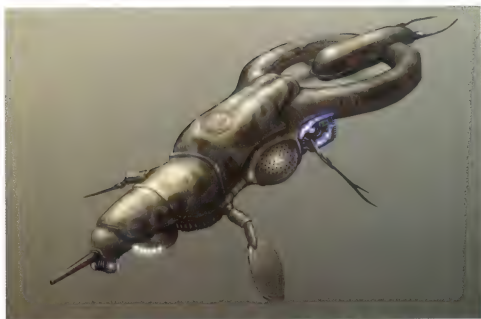


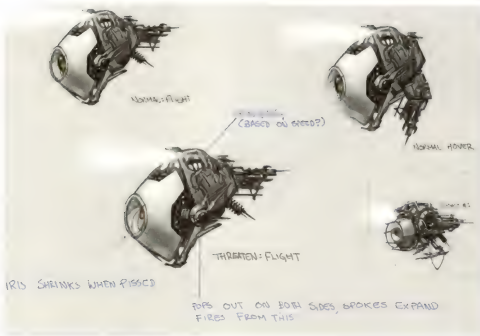




Combine Gunship
Ted Backman

Early Gunship versions were more machinelike, while the final concept shows a more ambiguous, synthetic creature. During early playtesting, the team noticed that the Gunship would, by accident, consider rockets fired at it as the more interesting enemy and try to shoot them down. This played so well that the RGP vs Gunship battles were reworked into a game of cat and mouse.







Combine Scanner
Dhabih Eng & Ted Backman

This Combine menace relays your location to ground soldiers. The City Scanner design was initially modeled after the shape and movement of a piranha.





Antlion Dhabih Eng

In coming up with a design for the Antlion, the main focus of the design was to come up with an interesting configuration for the way the legs were set up. The team chose this front-leg back/back-leg over design.

"The Antlions were some of the first creatures to be created and went through many augmentations and additions over the course of the project. They were heavily armored to begin with, but tearing them to bits with bullets was just too much fun, so we turned them into cannon fodder. Even without faces or dialogue, the Antlions were able to elicit a great deal of emotional attachment from players. Some people would love sending their Antlions to get mauled by the Combine, others would treat them like little pets, herding them around maps while grinning." - Josh Weier





The Antlion King
Ted Backman

"After the first character concepts for this guy were done, I made a three-foot long version in Roma Plastilina. Unfortunately, this was my first attempt at sculpting freestanding characters in clay and the maquette eventually crumbled. The Antlions were to have a patriarchal society, much like ants have a queen; this was to be a creature even larger than the Strider. For a rough idea of scale, in the maquette, Gordon is stuck between the toes of the beast, which towered some 60 feet. During development, the topside Antlions started working and more and more of the underground spaces were being cut, and eventually there was no place left for the King."

- Ted Backman



Low-poly Antlion in-game



Low-poly Antlion lit with normal map



Low-poly Antlion with normal map (bump map)

"We were having difficulty authoring bump mapping on our characters. We'd spend weeks and weeks doing it the traditional way of authoring low- and high-polygon models, only to get mediocre results. Toward the end of the project I ran into Bay Raitt at a meeting with Microsoft on the future of graphics. Bay had created the facial animation system for Gollum in *The Lord of the Rings* movie series and did digital sculpting on Gollum's head, and I told him that we were likely to cut bump mapping, which Bay and I thought would be a huge mistake. He volunteered to take one of our Antlion models and, using a tool called "ZBrush" — the same technique that they used on *The Lord of the Rings* — and did a twenty-minute pass on it. The team loved it. Afterward, we reworked a large number of models in the game, adding bump mapping to them, including the faces for the main characters."

- Gary McTaggart

Antlion Guard

The Guard started life as a near-sighted bull. It could stick its nose into holes in the wall and look around for the player or charge the player and batter him with a club-like head. By lobbing small, noxious pods at you (which later turn into the Pheropods Gordon would employ himself) the Guard was able to flush the player out of hiding and into the open where he or she was vulnerable



Fully-rendered, low-poly Antlion in engine



The Prowler
Disabih Eng

This Combine Shock
Troop was the original
form of the Fast Zombie.



Combine Assassin
Ted Backman

Concept for the successor to Half-Life's female assassin. The helmet design found it's way onto the Combine Elite model.





Combine Synth Elite Soldier
Ted Backman

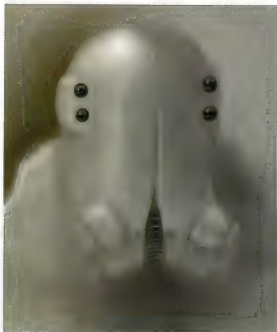
Various takes on a part human, part Combine Synth Elite Soldier. The final design was a more conventional soldier with a helmet and uniform, similar to the Combine Soldiers.



Alien Combine Soldier Ted Backman

This very early version of the Combine Soldier moved like a snake or worm. Eventually it was decided to avoid any direct representation of human scale alien enemies and instead visually depict the Combine as a more transparent force.





Combine Helmet
Ted Backman

Early Combine helmet design was influenced by the work of Hayao Miyazaki.

Combine Sniper
Ted Backman

The Sniper was a supporting design to work in concert with a version of the Combine Elite.



I.A. Latham
Ted Backman

A study for the female protagonist combat suit



Overwatch Soldier
Ted Backman

The Overwatch soldier was to wear a smart camouflage suit. The color and pattern of the suit would change constantly to match its environment.

Combine Elite
Ted Backman

The Combine Elite was originally designed as an existing Combine creature, something akin to a small bipedal Strider, grafted onto the proportions of a human soldier. Problems with using an overtly alien model in the alien setting of the Citadel eventually caused it to be dropped in favor of a more humanoid model.



Combine Soldiers

"If the Combine has access to infinite technology, what are their protective materials going to be like? Is it going to be like other games out there where they just have metal breastplates and shoulder pads? Is that high tech? It seems to me like that is more like a low-tech approach to body armor. For the body, notice they don't have shoulder



Metro Cop



Combine Elite

pads, which is something that everybody seems to love to put on soldiers in video games. I don't know why. I don't know if they think that soldiers will be tackling people, but I always try to look at all the conventions out there and then figure out if there is a reason for them, or if it is just unnecessary baggage. In designing the costume I wanted something that made sense and that could actually be plausible years down the road." -Ted Backman







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VALVE

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